WITH
UNITED
ARTISTS

# AROUND THE WORLD

Vol.3 No.4

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## A.W. KELLY APPOINTED VICE PRESIDENT IN CHARGE OF U.A.SALES

## H.D. BUCKLEY VICE PRESIDENT IN CHARGE OF CORPORATE AFFAIRS

Following the resignation of Al Lichtman, president of the company, the board of directors of United Artists announced that Arthur W. Kelly had been appointed vice-president in charge of sales for United Artists, and that Harry D. Buckley had been appointed vice-president in charge of general corporate affairs.

Mr. Kelly became associated with United Artists in the capacity of Charlie Chaplin's eastern representative when the company was first organized in 1919. He soon afterwards became a vice-president of the organization, and in 1926 was placed in charge of the United Artists foreign department, a position he has held until his appointment as vice-president in charge of sales.

Mr. Buckley entered the motion picture field as United Artists branch manager in Kansas City, and later became personal representative of Mary Pickford and Douglas Fairbanks. He has been vice-president of United Artists for many years.

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## KORDA JOINS PICKFORD, FAIRBANKS, CHAPLIN

## AND GOLDWYN AS PARTNER IN UNITED ARTISTS

The first investment of British capital in an American film company was recently effected when Alexander Korda, chairman of London Films, was made an owner-producer of United Artists.

At a meeting held at the United Artists studios in Hollywood, it was announced that "Mr. Korda has been made an equal partner in United Artists and an owner-producer, joining Mary Pickford, Charles Chaplin, Douglas Fairbanks and Samuel Goldwyn in the ownership of the corporation."

It was also announced that Sir Connop Guthrie, member of the board of directors of London Films, who accompanied Korda on the visit to Hollywood, had been elected a member of the executive committee of United Artists.

Plans are now being made for Samuel Goldwyn, David O. Selznick and the new organization of Pickford-Lasky Productions to produce pictures at the new London Films studios in England. It is to be the beginning of a free interchange of personalities and production facilities between United Artists producers on both sides of the Atlantic.

The accession of Korda as a producer-owner of United Artists is said to make this company the most influential film organization in the world.

NO CHANGE IN CORPORATE TITLE AS

UNITED ARTISTS GOES INTERNATIONAL

Saluting Alexander Korda as "a producer who, almost single-handed, raised the British film industry from the shadows of mediocrity to a foremost place in the world market," Arthur W. Kelly, vice-president of United Artists in charge of sales, declared that, "Korda's entry into the company as an equal partner with Miss Pickford, Fairbanks, Chaplin and Goldwyn marks a decided step forward in the further internationalization of United Artists."

"With our own studios now in Hollywood and in London, concentrating under one banner the greatest stars, directors and producers on two continents; with pictures, ideas, stories, casts and backgrounds chosen from a world viewpoint; and with more than 100 of our own sales offices in every corner of the globe, United Artists is truly international," Mr. Kelly pointed out. "Even though the executive offices are in New York, it should be considered an American company only in a technical sense - in the same way, for example, as the Shell Oil Corporation is considered a Dutch company."

While admitting that "United Artists of the World" would be more descriptive of all phases of the company's world-wide activities, Mr. Kelly denied that the Board of Directors contemplated any change in the corporate title of the company.

"United Artists Corporation is a sufficiently all-embracing name to stand as is, without any qualifying phrases needed to emphasize its internationalism," he said.

Aside from the free interchange of artists, writers, directors and technicians between American and British studios that will result from the new deal with Korda, Mr. Kelly believes that it will also have the effect ultimately of making London as important a production center as Hollywood. He considers that a good thing.

"In the first place," he explained, "if the production burden is more evenly divided between Hollywood and London, we will get a better grade of product, because there will be more time and effort and money devoted to the fewer pictures that each center will turn out. As it is now, Hollywood is forced to produce about five hundred pictures a year to supply the world market. Naturally, when quantity is the goal, quality suffers.

"Secondly, with a base of production on both sides of the Atlantic, we are more apt to get films of international appeal - pictures with scope, with stories of universal interest that will make them more acceptable and more marketable in foreign territories.

"Thirdly, there are definite economic and psychological factors that make it imperative for American producers who are eager for a place in the foreign market to make pictures in London, one of the ranking cosmopolitan centers of the world."

# KORDA SEES LONDON AS WORLD FILM CENTER!

## BRITISH PRODUCER IS COLOR ENTHUSIAST!

Within three years London will rival Hollywood as a world film center!

This was the confident prediction made by Alexander Korda, England's premier producer of motion pictures, during his recent visit to the United States when he became an owner-producer of the United Artists Corporation.

Speaking frankly to a group of foreign correspondents in New York, the tall, soft-spoken producer of "The Private Life of Henry VIII," "The Scarlet Pimpernel," "Sanders of the River" and other film successes, declared:

"Within three years, or perhaps two, the British film industry will be as great in production and earning power as the American film industry. It stands to reason that London which is the spiritual and cultural center of a great empire will develop this great art on the same scale as it did great literary figures.

"For that matter, I believe that New York will also become an important film center. It has a wealth of technical and stage talent on which it can draw plus a cosmopolitan viewpoint that will make the pictures internationally acceptable."

Korda believes that, far from viewing London and New York as rivals, Hollywood will welcome the friendly competition and cooperate with the other film centers for the betterment and further development of the art of the motion picture.

In answer to a question, Korda said he had no intention of signing up Hollywood stars for his forthcoming productions. "There are enough good players with starring possibilities right in England," he declared emphatically. "Our company developed such names as Charles Laughton, Robert Donat, Elizabeth Bergner and Merle Oberon. I venture to say that London has a greater number of excellent players than either Hollywood or New York. English producers cannot be a parasite on Hollywood. We must and will develop our own stars."

At least two of the six pictures he will make during the next twelve months will be in Technicolor, Korda revealed. He admitted he was an enthusiast regarding the future of color. "All important motion pictures will eventually be made in color," he prophesied. "In the next three years you will see color pictures improve as rapidly as did the sound pictures."

Korda spoke enthusiastically of his association with H.G. Wells, who recently announced that he intended to devote his future writing exclusively to the screen. Two of Wells' screen plays, Korda pointed out, are now in production--"Things to Come" and "The Man Who Could Work Miracles," and he admitted that he has a promise from Wells that he will write at least one screen play a year for him for the next three years.

Korda concluded the interview with a tribute to Walt Disney. "When it comes to producing pictures, Disney is in a class by himself. He's a genius. I adore his Mickey Mouse and Silly Symphony films!"

## KORDA HAS EIGHT PRODUCTIONS

## EITHER COMPLETED OR IN WORK

Alexander Korda's current London Films schedule includes eight pictures, either completed or in various stages of production. All of these are to be released through United Artists during the next twelve months, on this season's program or next. They include:

"The Man Who Could Work Miracles," by H.G. Wells, starring Roland Young. It is a comic fantasy of a humble clerk who achieves tremendous power through his strange ability to do miraculous things. Lothar Mendes directed.

"Moscow Nights," with Laurence Olivier, Penelope Dudley-Ward and Harry Baur. The story is set against the background of Russia during the time of the Revolution. Anthony Asquith directed.

"Things to Come," by H.G. Wells. (Note: this is the new and final title for the film previously called "100 Years to Come.") Raymond Massey and Ralph Richardson portray the leading roles. The production, in which Wells dramatizes a new world of the future after the present one is thrown into chaos by war and pestilence, is under the direction of William Cameron Menzies. Four hundred of England's most beautiful girls are in the picture. They represent the pulchritude that will be the usual thing in the future world that Wells conjures up. Incidentally, Wells himself acted in an advisory capacity throughout the filming of the picture.

"The Ghost Goes West," a film adaptation by Robert Sherwood from the "Punch" story by Eric Keown. Directed by Rene Clair, noted French director. Robert Donat plays the stellar role, with a supporting cast that includes Jean Parker, Eugene Pallette, Patricia Hilliard and Elsa Lanchester.

"Conquest of the Air," by John Monk Saunders and Winston Churchill. The drama of aviation from its beginnings in classical times up to the present day and into the future. Lee Garmes directed.

"Cyrano de Bergerac," adapted by Lajos Biro and Arthur Wimperis from Edmond Rostand's famous play. Charles Laughton stars in the title role, with Penelope Dudley-Ward in the role of Roxanne. Lee Garmes is directing.

"Revolt in the Desert," the dramatization of the life of Lawrence of Arabia, is now being filmed in the Arabian desert under the direction of Zoltan Korda. John Monk Saunders is responsible for the screen play. Walter Hudd, star of the London stage, who bears a remarkable resemblance to Lawrence, has been engaged for the stellar role. Raymond Massey will be seen in the part of Feisal. Siegfried Sassoon, Colonel W.F. Stirling and Lowell Thomas have been enlisted as technical advisers on the production.

"Elephant Boy," now in production in India under the direction of Robert Flaherty.

## LONDON SYMPHONY ORCHESTRA PLAYS

## SCORE FROM "THINGS TO COME"

The first piece of motion picture music to be featured in a recognized symphony program is the suite written specially as background music for Alexander Korda's production of H.G. Wells's "Things to Come," which will be released through United Artists. The suite was presented at a Promenade Concert at Queen's Hall in London. The composition is by Arthur Bliss, who also acted as conductor, and is in seven movements - a prelude, ballet for children, idyll, march, attack, desolation and finale. It will serve as musical atmosphere for those sequences in the film which depict the wrecking of the world through a devastating war and the beginnings of reconstruction.

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## LONDON STUDIO SNAPSHOTS

Following his return to London from his visit to the United States, Alexander Korda announced that Marlene Dietrich had definitely been signed to star in a London Films production to be produced next April. He also revealed that he had placed under contract three prominent directors - King Vidor, William K. Howard and Harry d'Arrast.

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Rene Hubert, noted fashion authority, has been engaged by Alexander Korda as head of the costume department at the nearly-completed London Films studios in Denham. Hubert will design and supervise the execution of all the costumes to be worn in forthcoming Korda productions, and will conduct a unique service for the general public. Periodic issue of photographs showing the newest creations of Hubert for screen wear are planned. There is to be a regular service for individuals who write to the studios for information on costumes they have seen either on the screen or in these photographs. An attempt will be made to solve individual style problems, and free patterns of the clothes worn by the stars will be provided.

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H.G. Wells plans to abandon his regular writing and devote himself entirely to creating and adapting stories for the screen. It is to be a temporary arrangement in the nature of an experiment, and Wells intends to devote the next three years to it. At the present moment, the world-famous author is occupied with two screen plays for Alexander Korda - "The Man Who Could Work Miracles" and "Things to Come." Wells's plans call for the publication of each screen play both in a magazine and in book form at the time of its release as a motion picture, giving emphasis to the scenario as a new literary form.

## U.A. BANQUET IN HONOR OF KORDA

## CLIMAXES LONDON SALES CONVENTION

Opening of a new chapter in the history of United Artists was celebrated at the Savoy Hotel in London, Oct. 12-13, when for the first time delegates from the U.A. offices in Spain, Belgium, Denmark, Sweden, Switzerland and Czechoslovakia, joined their British brethren at an international sales convention, presided over by Murray Silverstone, who supervises the sales and corporate activities of our company in Great Britain and on the Continent.

Following the sales meeting, the entire delegation, numbering 70, paid a visit to the new Korda studios at Denham, and afterwards to Worton Hall, where shooting on "Things to Come" was in progress. A special screening of Samuel Goldwyn's "Barbary Coast" at the London Pavilion Theatre was another item on the convention program.

Climax of the convention was a banquet given in honor of Alexander Korda, which was also attended by a number of prominent figures in the industry. Replying to speeches of welcome by Mr. Silverstone, Douglas Fairbanks and others, and cablegrams of felicitation from the U.A. producers in Hollywood, Mr. Korda declared his election to the board of the United Artists Corporation had given him great pleasure for sentimental as well as practical reasons. He reminded his hearers that at the outset of his career as a producer in England, when he stood very badly in need of encouragement and sympathy, it was from United Artists, and from Mr. Silverstone in particular, that he had got that encouragement and sympathy.

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## DOUGLAS FAIRBANKS JR., ORGANIZES

## CRITERION FILM PRODUCTIONS IN LONDON

Criterion Film Productions, Ltd., is the name of the new company organized in London by Douglas Fairbanks, Jr. and Marcel Hellman for the production of pictures to be released through United Artists.

The first production of the new organization, now in an advanced stage of camera work, is the screen adaptation of Jeffery Farnol's "The Amateur Gentleman," with Fairbanks and Elissa Landi in the stellar roles. The supporting cast includes Gordon Harker, Frank Pettingell, Basil Sydney, Athole Stewart, Hugh Williams, Mona Maris, Irene Browne, Margaret Lockwood, Esme Percy and George Merritt. It is under the direction of Thornton Freeland, ace Hollywood director (who made "Whoopee"), and the screen play is by Clemence Dane, noted English playwright.

The chairman of Criterion Film Productions is Captain A. Cunningham-Reid, D.F.C., M.P., and the managing directors are Douglas Fairbanks, Jr., Marcel Hellman, George Smith and H.A. Hawes, A.C.A.

# INTERNATIONAL CELEBRATIONS MARK

# MICKEY MOUSE'S SEVENTH BIRTHDAY

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## Transatlantic Phone Call From Paris Newspaper and Radio Salute Broadcast by Short Wave to South America Outstanding Stunts

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Featured by an avalanche of world-wide publicity in newspapers and magazines, international radio salutes and a variety of exploitation stunts, Mickey Mouse's seventh birthday, celebrated the week of September 28, was observed on a bigger and grander scale than any of his previous anniversaries. Judging by advance reports, the box office directly benefited by the birthday ballyhoo. Unquestionably, final figures will show a substantial increase in Disney business during the anniversary week, due to the fact that thousands of theatres ran the cartoons, singly and in groups, as a tribute to Mickey and Walt Disney.

The foreign publicity department at the Home Office supplemented and supported the local campaigns in foreign countries with advance publicity via its extensive direct mailing list, and through two international tieups. The first with the Reuters news agency resulted in the simultaneous release of a special Mickey birthday interview with Disney in newspapers in England and on the Continent on September 28. Incidentally, this same story was released through our local offices in South America, Australia, India, Japan and China.

The second tieup was with station W2XAF, the General Electric station at Schenectady, N.Y., and developed an international radio salute to Mickey which was broadcast by short wave to South America on September 30 between 8-8:30 P.M. This tribute to Mickey consisted of a brief review in Spanish of his history and career, plus an electrical transcription of the popular Disney musical selections, "Who's Afraid of the Big Bad Wolf?", "The World Owes Me a Living," etc.

Outstanding among the stunts reported from the field was the transatlantic phone call made by the Paris-Soir, important Paris newspaper, to Walt Disney on October 4 to offer birthday congratulations to Mickey in behalf of its two million readers. Millions of radio enthusiasts listened in on the conversation, which was broadcast throughout France as a result of a telephone-radio hookup. The master mind behind this extraordinary exploitation idea, which didn't cost United Artists one centime, was Curtis Melnitz, our publicity manager in Paris. We publicly congratulate Curtis for the sensational way in which he dramatized Mickey's birthday in his territory and for his magnificent handling of the entire affair.

In other countries, the observance of Mickey's birthday took various forms. In Belgium, for instance, a special program of Disney films was exhibited at the theatre of the International Exposition under

the patronage of the Royal Family. Government officials, the entire diplomatic corps, art, society and theatrical notables attended. Marcel Prevost, of the French Academy, delivered an address. The proceeds of the showing were turned over to one of the late Queen's pet charities.

Murray Silverstone's live-wire gang in England came through with a comprehensive campaign that utilized all avenues of promotion under the supervision of Francis Meynell, publicity director. There were pictorial spreads and stories in all the national magazines and newspapers; tieups with stores on Mickey Mouse merchandise; the first of a series of radio broadcasts; and all-Disney programs and special showings in hundreds of theatres led by the Tatler Theatre in London.

Evidence received at Home Office amply testify to the intensive efforts of our distributor in Poland, F. Fleminger, in directing the attention of public and press to Mickey's anniversary via special letters to exhibitors, attractive heralds, newspaper publicity, etc. - all carefully planned and executed by Miss J. Rotwandowna, who is Mr. Fleminger's right-hand "man" when it comes to exploitation. Incidentally, Miss Rotwandowna's consistently excellent campaigns on behalf of United Artists pictures in this territory are proof positive that showmanship knows no sex - the female of the species is just as enterprising and energetic as the male!

Jumping from Europe to Central & South America, we find that the U.A. forces from Cuba clear down to Argentina saw to it that Mickey got a rousing reception on his birthday. In Panama, which is supervised by Harold Sugarman, a six-day Mickey Mouse puzzle contest, with 50 prizes contributed by local merchants, was the highlight of the campaign. And Mr. Sugarman reported that as a result of the theatres i his territory being booked solid for the Disney shows, he did almost seven times his average weekly business during the birthday week! A remarkable record for which Mr. Sugarman deserves a salvo of applause.

In Argentina, Guy Morgan, general manager, personally supervised the campaign in Buenos Aires. A tieup with Critica, important newspaper, in conjunction with a special Disney show for 2,000 orphan children at the Monumental Theatre; distribution of thousands of Mickey birthday pins; a nationwide radio broadcast; plus plenty of newspaper space - all contributed to making the territory Mickey Mouse birthday-conscious.

As a result of all this activity, Mickey is more firmly established than ever before in the hearts of moviegoers the world over!

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REMEMBER WALT DISNEY'S BIRTHDAY!

Walt Disney will celebrate his 34th birthday on December 5. It's a timely opportunity to obtain for this modest, unassuming genius of the screen, who has brought so much laughter and happiness into the lives of millions of film fans, editorial tributes and government honors that he so richly deserves!

## LLOYD'S CLAIMS MICKEY MOUSE "IMMORTAL" AND WON'T INSURE

Lloyd's, the famous British insurance company that will take a bet on anything with the proper odds, has refused to issue a policy on the life of Mickey Mouse. The refusal followed a request to insure the life of Walt Disney's famous creation for the sum of one million pounds ($5,000,000). The ground upon which Lloyd's based its refusal is that Mickey Mouse is "immortal" and therefore not a proper subject for insurance. No actuarial figures are available on the life of a character who, in seven short years, has become one of the world's foremost figures.

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## QUEBEC HAILS DISNEY'S CREATION AS "MIRACLE MICKEY" AND CAN PROVE IT

The following story, going the rounds in Murray Bay, Quebec, is borne out by tangible evidence. Mickey Mouse, it is stated, was performing on the sound screen at the Manoir Richelieu Casino and among the audience were numerous patients from the Murray Bay Convalescent Home nearby. One patient, according to eye-witnesses, entered the Casino on crutches, navigating the aisles with considerable difficulty. During the Mickey Mouse showing he laid his crutches beneath the seats. For the next half hour he forgot all about his affliction as he laughed at the antics of the famous star. When the show was over, he got up and walked from the theatre, without even a limp, leaving the crutches behind him. Visitors and guests at the Manoir who doubt the authenticity of the story are being shown the concrete evidence. In the office of John O. Evans, Manoir Manager, are the pair of crutches - first tribute to the powers of Mickey (the Miracle) Mouse!

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## UNITED ARTISTS PRODUCERS WIN FOUR OF SIX PRIZES AT VENICE EXHIBIT

United Artists producers won four of the six big prizes awarded September 7 at the Third Biennial Motion Picture Exhibit held at Venice, Italy.

The gold medal awarded by the Italian Confederation of Professional Men and Artists for the best animated cartoon went to Walt Disney for "The Band Concert." The special cup donated by the Government Motion Picture Bureau for the best director went to King Vidor for his work on the Samuel Goldwyn production, "The Wedding Night." "Sanders of the River," made by London Films, won the cup donated by the Town of Venice for the best music and folklore picture among the 84 screened at the Exhibition. B.& D.'s "Escape Me Never" received the award for the best foreign production showing Italian scenes.

## NEW DISNEY FILMS OFFER

## WIDE VARIETY AND FUN

With the return of Walt Disney from his European vacation, his studios are once again humming with activity. Recent Mickeys and Sillies indicate Disney believes variety is important in screen entertainment. The latest cartoon productions, all in Technicolor, include:

"Mickey's Fire Brigade," in which it takes the combined efforts of Mickey, Donald Duck and The Goof to rescue Clarabelle Cow from a burning building at the very moment that Clarabelle is taking a bath!

"Pluto's Judgment Day" is a cartoon venture into the fate that awaits dogs who are careless about their treatment of defenseless cats.

"On Ice" brings Minnie Mouse out of a year's retirement, reveals the ice-skating prowess of Mickey, and the pleasures and hazards of ice-fishing, as practiced by The Goof and Donald Duck.

"Mickey's Grand Opera" emphasizes the cultural accomplishments of Mickey, Donald Duck and Clara Cluck.

"Music Land," a Silly Symphony which amusingly pictures the struggle between modern jazz and classical music. In its advanced use of both music and color, this production stands out as one of the most elaborate ever made at the Disney studios. (Read "Variety's review on another page.)

"Three Orphan Kittens," a story of the adventures enjoyed by a trio of intrepid young felines in a strange house.

"Cock of the Walk" introduces a new dance routine, which should make the Carioca, the Rhumba and the Continental look to their laurels. The dance is executed by an ensemble of barnyard habitues who make up the dramatis personae of this romance, which details much true love and the artful frustration of a "fowl" deed.

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## "WHO KILLED COCK ROBIN?"

## HAS ALL LONDON EXCITED

With the possible exceptions of "Three Little Pigs" and "The Tortoise and the Hare," no Disney film has ever excited so much laughter and comment in London as "Who Killed Cock Robin?", now running simultaneously at the Tivoli and Leicester Square Theatres. Enthusiastic advance press notices, as a result of a special preview for the newspaper critics, whetted public curiosity, and the subsequent word-of-mouth advertising has done the rest. Consensus of whole town's talking is that this is Disney's best and tops "Pigs" and "Tortoise."

## DISNEY'S CHRISTMAS SPECIAL

A special Christmas-time production is in work at the Walt Disney Studios as a forthcoming Silly Symphony for the holiday season. It is called "Broken Toys." Together with "Night Before Christmas," "Santa's Workshop" and "Mickey's Good Deed," this should bring larger Disney representation than ever before on holiday screens.

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## "MUSIC LAND"

(Review in Oct. 23 issue of "Variety")

Special merit of this Walt Disney Silly Symph merits highlighting it for exhib value. If ever there's a contender for repeat popularity, rivaling that of Disney's "Three Little Pigs," this Technicolor animated cartoon, "Music Land," is it. It has everything. It'll undoubtedly be repeated and should assume No. 2 featurette values rivaling the piggies.

It's an opera vs. jazz motif, with the Sea of Discord shown between the Isle of Jazz and Operaland. The jazzbeau scion and the symph princess are enamored, but the jazz regent (a lusty tuba who reminds, appropriately enough, of Whiteman in its caricaturing) is opposed to the match. So is the Queen of Symph, a sourpuss bass fiddle. The heroine is pictured as a sensitive violin; the hero is a hot sax.

The wealth of creative ideas, cleverness and novelty of motivation, and the sterling musical synchronization highlight this Disney into a peach of a short.

The finale battle of music is a gem. The Whitemanesque regent sounds the "Bugle Call Rag" and his trumpets, clarinets, saxes and fifes level their jazz attack on Symphonyland. The Symphs, in bombastic, basso-profundo paens of organ and symphonic overtures, level their classical guns on the jazzbos, and the effect is overwhelmingly novel and admirable.

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## ART NOTE!

It is estimated that more than a quarter of a million people have already seen the now famous Disney exhibition "How Walt Disney Makes His Animated Cartoons," which is being routed to art galleries throughout England.

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## VENICE EXHIBIT NOTE

For the second consecutive year Walt Disney has captured the "best cartoon" honors awarded annually by the Venice Exposition. In 1934, he won with his Silly Symphony subject, "Funny Little Bunnies." In 1935, with the first Mickey in color, "The Band Concert."

## "MODERN TIMES" OPENS IN LONDON IN DEC.

## CHAPLIN WRITING MUSICAL SCORE FOR FILM

Charlie Chaplin's first picture in four years, "Modern Times," is practically completed. Just a few finishing touches and it will be ready for its world premiere in New York at a theatre and on a date to be announced later.

The initial foreign engagement of the film, which revolves around the adventures and misadventures of the-man-in-the-factory, is scheduled for the Tivoli Theatre, London, where it will open the middle of December for a run which is confidently expected to last six solid months.

Chaplin is now arranging the entire musical background for "Modern Times," fitting in pieces of famous compositions, and when they don't fit, he writes his own; works them out on his violin in a quiet corner of the studio, and has a musical secretary who records the notes on paper as he plays. The famous comedian has always written a lot of original music for his pictures, and may some day publish it.

One of the privileged few who have been allowed into the Chaplin studios since the picture was started about a year ago ventures the opinion that Paulette Goddard, Chaplin's new leading lady, will be one of the biggest surprises in the last ten years of star-discoveries.

This same outsider reports that Chaplin acts out every role in a scene, shows the cast just how he wants it done, before the scene is shot. Incidentally, he reveals, a new type of camera was used to film the machinery sequences in the production. The motion in these scenes is so fast, and the machinery moves in so many different directions at once, that the new camera had to be devised to prevent confusion.

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## 5 SMASH MONEY-MAKERS START

## U. A. OFF ON BIGGEST YEAR

With the new season only two months old, United Artists has already skyrocketed past every competitor by offering exhibitors five of the biggest moneymaking pictures in sight. Never have we released at one time such a powerful group of sure-fire box office hits as "Call of the Wild," "Dark Angel," "Red Salute," "Barbary Coast" and "The Melody Lingers On." On the strength of these alone, every theatre must "make way for U.A." And there are more big pictures coming!

Every one of these "big five" has proved itself worthy of extended playing time and the best exploitation effort. (See next page)

CALL OF THE WILD - Broke record after record in an amazing series of holdovers in theatres throughout the United States. Particularly noteworthy, because it was released in mid-summer heat here. London, Sydney and other world capitals experienced the same happy box office results. If you haven't played it yet, remember the picture has all the elements of popular appeal - a famous story, a fine cast headed by an outstanding star, Clark Gable, authentic backgrounds and spectacular production value.

DARK ANGEL - A terrific sensation on both sides of the Atlantic! Now in its seventh tremendous week at the Leicester Square Theatre, where it opened on September 25 with a super-gala premiere which was attended by Merle Oberon and Fredric March, who were vacationing in England at the time. Immediately after the opening, Goldwyn was flooded with congratulatory cables and transatlantic phone calls from friends who attended. Critics praised the film as one of Goldwyn's all-time greats, and lauded the producer for rediscovering Miss Oberon, whom they hailed as a magnificent dramatic actress. You'll see a new Oberon, who has dropped her exotic, sophisticated appearance for a more natural and appealing beauty. You can go the limit on "Dark Angel" - it will back up everything you promise for it!

RED SALUTE - A rapid-fire comedy along the lines of "It Happened One Night," that will do a rip-roaring business if properly handled. In most foreign countries, however, the title, "Red Salute," may not only be a definite box office handicap, but may even have unfortunate political repercussions. So it is advisable to change it to something better descriptive of the story. In Great Britain, they retitled the picture "Arms and the Girl," which they trade-showed to an enthusiastic house-full of exhibitors. Another excellent title, readily adaptable in non-English-speaking territories, is "Salute to Love." And we guarantee it will be a salute to the box office if you support it with the right kind of showmanship!

BARBARY COAST - Another "natural" Goldwynner! Playing to packed houses from one end of the country to the other. Just completed three knockout weeks at the Rivoli in New York, and now in its third week at the London Pavilion, where it opened Oct. 19. It is outgrossing "Call of the Wild," "Dark Angel" and even "Kid Millions" in many key spots in the United States. The production has the added virtue of being what is known as a "showman's delight" because its colorful background lends itself to all sorts of exploitation. In New York, for example, United Artists sponsored a spectacular "Barbary Coast Ball" at the Astor Hotel, proceeds of which went to the Christmas fund of one of the New York papers, which plugged the picture for several weeks. You can check off "Barbary Coast" as a world-wide winner!

THE MELODY LINGERS ON - Mr. Kelly analyzed this picture so thoroughly from the foreign market standpoint in his circular letter of Oct. 28 that anything we told you would be repetitious. But we can give you some last-minute news of the picture's reception at its world premiere in the Aldine Theatre, Philadelphia. The three days' gross beat the gross of "Monte Cristo" at this theatre for a similar period. Now in its second week there, and holding up in great shape. Picture opened at the Rivoli in New York two days ago, Nov. 6, and is off to a flying start after a grand set of reviews!

## GOLDWYN FILM FLASHES

Eddie Cantor's sixth annual picture for Samuel Goldwyn, "Shoot the Chutes," based on an original story by Clarence Buddington Kelland, has gone into production under the direction of Norman Taurog. Ethel Merman is again cast in the leading feminine role. The supporting cast includes the noted radio comic, Parkyakarkus, Sally Eilers, Sunnie O'Day, Helen Lowell, Edgar Brophy, Brian Donlevy, William Frawley, Jack LaRue, Robert Louis Stevenson (great-grandson of the famous author) and the 1936 edition of the famous Goldwyn Girls. Robert Alton is staging the dances.

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"Splendor," the original screen play by Rachel Crothers, has just been completed. It is the script that Miss Crothers wrote under the new producer-author arrangement by which she shares in the profits on a royalty basis in lieu of the usual specific sum paid in advance. Miriam Hopkins and Joel McCrea have the leading parts in this Goldwyn production, which was directed by Elliott Nugent. The supporting cast includes Helen Westley, Paul Cavanaugh, Billie Burke, Katherine Alexander, Ruth Weston, David Niven, Arthur Treacher and Ivan Simpson.

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"Come and Get It," the famous Edna Ferber story, and "Dodsworth," the Sinclair Lewis-Sidney Howard play, which Edward Chodorov is adapting to the screen, are listed on the Samuel Goldwyn production schedule, but will probably be included in the 1936-37 group, and not in the current lineup of 1935-36.

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Miriam Hopkins and Merle Oberon are to be co-starred in a screen adaptation of Lillian Hellman's stage success, "The Children's Hour," it was announced by Samuel Goldwyn, who added he was considering numerous screen titles for the Hellman play. Joel McCrea and Alice Brady have been signed to play the chief supporting roles in the production, which will be directed by William Wyler.

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In publicizing and advertising "Barbary Coast," make no mention of the Herbert Asbury book of the same name. Authorship of the story should read: From the screen play by Ben Hecht and Charles MacArthur.

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As soon as she completes her current season's picture schedule for Samuel Goldwyn, Miriam Hopkins is going to London, where she will have the principal role in a new play by A.A. Milne to be produced by Gilbert Miller. Her appearance on the dramatic stage is to be an interlude in her screen work. She will return to the production banner of Samuel Goldwyn after the run of the Milne play in London.

## INSIDE INFORMATION ON

## "SHOOT THE CHUTES"

It was our privilege the other day to receive some first hand information on the Cantor picture, "Shoot the Chutes," from Mr. Merritt Hulburd, Samuel Goldwyn production executive, who is in New York on a short business trip. We want to pass on to you some of the details revealed by Mr. Hulburd so that you may anticipate, as we do, the greatest of all Cantor hits.

Mr. Hulburd assures us that the solid, dramatic plot value of "Shoot the Chutes" is the best of any Cantor picture since "Whoopee." Mr. Goldwyn has started out with a substantial story and then has given it everything exhibitors expect in a Cantor picture - but with new angles, innovations of treatment, etc. so that "Shoot the Chutes" departs completely from a set pattern and provides the public with swift and original entertainment from start to finish.

Eddie plays a real, understandable character. Comedy grows out of the story situations naturally and the action is never halted for the sake of a song or a gag. The song numbers fit into the plot and depart completely from those in the conventional musical picture.

This year there are a hundred new Goldwyn Girls, lovelier than ever before. "The Calabash Pipe" number, sung by Eddie, will undoubtedly be the hit of the picture - and probably the hit song of the year. It will be strongly established by its plugging in three different spots in the story, instead of just one.

As the title indicates, the picture's locale is an amusement park. This is the inspiration for the thrill finish which is a breath-stopping chase on a roller-coaster. Stunt men and special photographers have been at work on this sequence for weeks - and the results are truly amazing. Nothing like it has been seen on the screen. You can expect it to wind up the picture in a tornado of laughs and gasps.

Worthy of special mention is the "Man and Mouse" gag introduced by Cantor in "Shoot the Chutes." This is going to go like wildfire throughout the world. Every time Eddie wants to decide a course of action - courage or timidity - he flips a coin. One side is a man, the other a mouse. The exploitation value of this gag is obvious, and will be capitalized by us to the fullest extent.

The supporting cast measures up a hundred per cent. Parkyakarkus, Eddie's radio stooge, stacks up as a great new screen personality. Sally Eilers, as the girl who is fond of Eddie, gives a really fine performance and Ethel Merman is more dynamic than she was in "Kid Millions." Her principal song number, "Sometimes You Get Me High, Sometimes You Get Me Low," will be another high spot in the picture.

We know you will share our enthusiasm over this advance information given us by Mr. Hulburd.

## MARY PICKFORD AND JESSE L.LASKY

## ORGANIZE NEW PRODUCTION COMPANY

Mary Pickford, owner-member of United Artists, and Jesse L.Lasky, pioneer film producer, have joined forces and have organized the Pickford-Lasky Productions, with Mr. Lasky as president and Miss Pickford as vice-president.

Francis Lederer, Nino Martini, noted opera star, and Harry D'Arrast, director, are the first three personalities to be signed by the new company, which plans to produce four pictures a year, one of which will be made in London. This will be a musical, starring Nino Martini.

However, the initial picture to be produced under the banner of Pickford-Lasky will star Francis Lederer. It is a romantic comedy, based on a French play, screen rights to which were secured by Lasky on his recent visit to Paris. Morrie Ryskind will do the film adaptation of the picture, which is as yet untitled.

Immediately after the new company was formed, Mr. Lasky left for Europe to complete arrangements for the production of the British film and to acquire stories and talent in London and Paris. In both cities, he received enthusiastic press receptions, due to the splendid cooperation of the respective U.A. publicity staffs.

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## SMALL ANNOUNCES "LAST OF THE MOHICANS"

## WILL BE BLACK AND WHITE - EXPLAINS WHY

Edward Small, production chief of Reliance Pictures, announced today that his forthcoming production, "The Last of the Mohicans," will be produced in black and white instead of color, as previously rumored.

"The public is not yet ready for color entertainment," he explained. "While a point very near perfection has been reached and many production and cost obstacles have been overcome, the black and white picture will dominate for some time to come. I hope I am wrong, for I believe color and third-dimension are the next great steps forward, the logical successors to sound. Now, however, color is not as commercially successful as the present form. Every producer would have to swing to color on all pictures, every theatre would have to show color and nothing else. Such an educational program would cost at least $25,000,000. Until that is done, color will be used only spasmodically."

Mr. Small also announced that George Houston would play the role of Hawkeye in the production. Philip Dunne and Ralph Block are working on the screen adaptation of the James Fenimore Cooper classic.

## SELZNICK INTERNATIONAL PICTURES ORGANIZED

## "LITTLE LORD FAUNTLEROY" IS FIRST PICTURE

Selznick International Pictures, Inc., a new film producing organization with David O. Selznick as president and executive producer, has been organized, and will release its product through United Artists. Its board of directors includes John Hay Whitney, chairman of the board of the Freeport Texas Company; C.V. Whitney, chairman of the board of the Pan-American Airways; Robert Lehman of the banking firm of Lehman Brothers; Dr. A.H. Giannini of the Bank of America; Myron Selznick; Lloyd Wright, Los Angeles attorney; and David O. Selznick.

Mr. Selznick announced that he had signed Ronald Colman and George Cukor to long-term contracts. These two - Colman, a film favorite with one of the world's largest followings, and Cukor, ace director of "Little Women," "David Copperfield" and other outstanding hits - constitute the nucleus of the new producing outfit.

The first production of Selznick International will be "Little Lord Fauntleroy," starring Freddie Bartholomew, under the direction of John Cromwell. C. Aubrey Smith will have one of the principal supporting roles. Hugh Walpole and Richard Schayer are writing the screen play based on the famous story by Frances Hodgson Burnett.

Freddie Bartholomew is a personal discovery of Mr. Selznick, who found the youngster in England after a world-wide search for a boy to play the title role in "David Copperfield." This picture immediately established Freddie as a star. His latest work was with Greta Garbo in "Anna Karenina." It is a curious coincidence that "Little Lord Fauntleroy," which will mark Selznick's debut as a United Artists producer, once served as a stellar film vehicle for Mary Pickford, now one of his fellow producers in the U.A. organization.

Another picture on the Selznick schedule will be "Tom Brown's Schooldays." A complete camera crew is to leave for England shortly to photograph the authentic backgrounds of the famous Thomas Hughes story which depicts life at Rugby. It has not yet been definitely determined whether members of the cast will accompany the cameramen abroad.

Productions in Technicolor will form a large part of the Selznick International program. The initial color film, to be directed by George Cukor, will go before the cameras immediately after "Little Lord Fauntleroy." The fourth production will star Ronald Colman.

A word or two about David O. Selznick. Although one of the youngest producers in the motion picture industry - he is only 33 - Mr. Selznick has been represented by many of the screen's foremost productions made under his sponsorship. Among these are "King Kong," "Little Women," "Dinner at Eight," "Viva Villa," "David Copperfield," "Anna Karenina" and "A Tale of Two Cities." Selznick has had vast experience in every branch of motion pictures, having entered the field with his father, the late Lewis J. Selznick, motion picture pioneer.

## PURELY PERSONAL

Arthur W. Kelly, vice-president in charge of sales, left for Hollywood October 31 for a series of conferences with U.A. producers in connection with forthcoming product. He will be gone about two weeks.

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The Editor wishes to welcome officially into our foreign family Haskell Masters, who was recently appointed assistant to Mr. Kelly. Although he now makes his headquarters at the Home Office, Mr. Masters retains supervision of the Canadian territory, of which he has been general manager for many years. A crackerjack salesman, an able administrator, an inspiring leader, possessing above all a human likable personality and an innate sense of humor, Haskell Masters is a powerful asset to our foreign organization.

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Walter Gould, division manager for Latin-America, is happily recovered from his recent illness, and judging by newspaper clippings from Buenos Aires, where he is currently visiting, he is once again his old, smiling, handsome self. One of these days, some discerning producer is going to "discover" Walter.

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The steamship companies continue to reap a golden harvest as a result of the heavy traffic between London and New York. Recent U.A. visitors from England included Alexander Korda, Murray Silverstone, Sir Connop Guthrie, Stephen Pallos, and Arthur Silverstone.

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The Home Office is preparing a cordial welcome for another overseas visitor in the person of Cecil Marks, general manager in Australia, who arrived in California Nov. 2, and will accompany Mr. Kelly back to New York. This is the Aussie chief's first visit here in four years, and your Editor, who has long admired Mr. Marks's flair for practical showmanship, is eagerly looking forward to meeting him.

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When H.G. Wells arrives in the United States within the next six weeks, he will go immediately to Hollywood and place himself at the disposal of Charlie Chaplin. While his two films for Alexander Korda have given the noted author extensive experience in film writing, his trip to the West Coast will add further knowledge in all branches of studio management. Wells considers Chaplin the outstanding example of an individual with a complete grasp of picture making from the writing of films to their distribution.

*******

Motion picture advertising, often singled out for criticism by outside ad experts, came in for some complimentary references recently when the "Advertiser's Weekly" in London called public attention to the unusual effectiveness of U.A. newspaper advertising under the direction of Francis Meynell. Francis, stand up and take a bow!

Barcelona - Until some other office comes through with a better one, the elaborate announcement book on the new season's product issued by W.B. Morgan, manager in Spain, is the "tops". We tried to get a copy for every office, but the local demand was so great that Mr. Morgan could send us but a few which we promptly passed on to our producers. Congratulations to every one in Barcelona who had a hand in its making - it's a masterpiece!

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Bombay - An ingenious tieup has been arranged by P.M. Makrodt of the United Artists publicity department here, whereby a department store and a local theatre profit mutually by the women's fashions worn in United Artists releases. Every week the store, Edsus Fabrics & Co., displays a big fashion board in the window of their establishment in the heart of the local shopping district. The board contains fashion stills tastefully presented and the accompanying copy plugs the current film at the Capitol Theatre, advising prospective customers that "Edsus will make you all the fashions seen in this great picture." Tieup was first pulled in connection with "Brewster's Millions" and was followed up the second week with "Folies Bergere."

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Bombay - An earthquake and a dancing academy contributed to the advance ballyhoo for "Folies Bergere," which played to big business here recently. One of the leading stunts of the campaign, arranged by the management in cooperation with Miss P.M. Makrodt, U.A. publicity chief, was a special revue given by the pupils of the Kelvey Dancing School for the Indian Earthquake Relief Fund. Each girl in line carried a letter from the words of the picture's title. In addition, the Indian Broadcasting Station featured the song hits from the film; local dance bands played the numbers several weeks in advance; ballyhoo records were played in the streets on a rambling truck; posters were displayed in sheet music and gramophone record shops; Pompadour the Milliners displayed fashion stills in their windows; and Max Factor's Preparations gave the picture an attractive window display, including a large cutout of Merle Oberon.

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Bombay - Ice cream cast upon the waters came back in the shape of high daily grosses for the Capitol Theatre here during the run of Alexander Korda's "Scarlet Pimpernel." Campaign for the picture, worked out by Miss P.M. Makrodt under the general supervision of H.A. O'Connor, United Artists manager for India, encompassed a great variety of publicity mediums, with concentration on the school and college trade. More than 20,000 leaflets were distributed in the streets, and 5,000 more, printed in the vernacular, were distributed to the homes in the Indian quarter of the city. Previews were arranged for the press, resulting in advance write-ups in ten leading publications, and for the principals of all local schools, colleges and universities. Special matinees were arranged for school children. A ballyhoo truck, bearing large cutouts of Leslie Howard and Merle

Oberon toured the streets. Lamp-posts were decorated with attractive colored posters. An essay contest on "The Scarlet Pimpernel" was staged for college students and school children. Contest leaflets containing the synopsis and the cast were distributed in the streets. For the writers of the ten best essays a free ticket and a free plate of ice cream were awarded. The picture played for two weeks, an unusual run for this city.

**********

Hague - Neat but not gaudy, effective without being expensive - that sums up our impression of the interesting and attractive announcement book gotten up by Loet C. Barnstijn, U.A. distributor in Holland. Mr. Barnstijn was kind enough to send us enough copies for all our offices, and we earnestly recommend that it be used as a guide in other territories when the occasion arises to make up a similar book. Bravo, Mr. Barnstijn!

**********

Havana - The Nacional Theatre staged a special Sunday performance here recently in honor of Kary Garriga Rey, the 8-year old little girl from Castillo y Lealtad, Cienfuegos, who won first prize in a recent Mickey Mouse contest sponsored by Cine-Mundial, the Spanish-language movie magazine, and United Artists. The house was packed to the doors a few minutes after they were opened at 10 a.m. Little Miss Garriga Rey, whose charming poem in Spanish on "Why I Would Like to See Mickey Mouse in Color" earned her first place in a field of contestants numbering many hundreds, was the center of attraction and received the plaudits of the crowds when she appeared on the stage to accept her prize, a large and handsome Mickey Mouse doll, from Mr. Garcia, manager of the Nacional. The special program included musical numbers by the orphan asylum band and the raffling of 12 Mickey Mouse fountain pens for the benefit of the orphanage. Henry Weiner, United Artists manager for Cuba, and members of the Havana press were among those who participated in the testimonial for little Miss Garriga Rey.

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London - Changing overnight the entire front facade of a theatre proved to be a promotion stunt so startling that it not only excited widespread newspaper comment here, but served as an unusual stimulus for business for "False Faces" ("Let 'Em Have It"), Reliance picture. The idea, executed by W.H. Thornton, manager of London Pavilion, in collaboration with Francis Meynell, publicity chief for United Artists in England, consisted in putting an entire new front over the familiar face of this famous Piccadilly house. The fake front represented a building in which every pane of glass was shattered, doors were shot from their hinges, and machine gun bullets spattered the plaster work, leaving the brick work scarred. The entire job was constructed of compo board ingeniously and realistically painted. Five American "cops" with slouch hats and revolver holsters lounged about outside the theatre answering the questions of mystified and in some cases slightly scared passers-by. Thousands stopped to marvel at the stunt

and to find out all about it. Newspapers carried such comment as -- "Gangster Stunt Startles Piccadilly"; "Gangsters pass through London in the early hours of this morning and change the face of Piccadilly"; and "The London Pavilion, usually so urbane in appearance, looks as if the whole of the Machine Gun Corps has used it for target practice."

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London - It was necessary to make a slight change in the lobby display at the London Pavilion when "False Faces" ("Let 'Em Have It") played there. The management, in collaboration with Francis Meynell, United Artists publicity chief here, had on display twelve official police photographs, each one covered with a flap, showing the bodies of former American gangsters who met violent deaths. A young Italian woman asked that one of the pictures be removed. It showed the body of William Tremendani, who was riddled by bullets while motoring in Brooklyn, New York. "I am his sister," she explained. The Tremendani photograph was removed from the lobby.

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Manila - Charles H. Core, manager in Philippine Islands, continues to maintain a high batting average in his merchandising campaigns. His exploitation of "Transatlantic Merry-Go-Round," "The Wedding Night," "Nell Gwyn" and "Folies Bergere" are all deserving of high praise. But we particularly like the way he handled his Mickey Mouse birthday ballyhoo which was the talk of the town and yielded such marvelous box office results - so much so that he intends to repeat the all-Disney show sometime in December. As the timid passenger said to the airplane pilot, "Keep it up" Mr. Core!

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Mexico City - One of the most informative, best edited, handsomely printed, and widely read film publications in Latin-America is Novedades Cinegraficas, the monthly house organ issued in Spanish by Sam Seidelman, manager in Mexico, under the editorial direction of Raul Alegrett, publicity chief. The Convention number was a knockout! Mr. Seidelman intends to increase the practical usefulness of the publication to exhibitors hereafter, by devoting one or two pages in each issue to publicity material and exploitation suggestions adapted from our American pressbooks on every picture.

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Paris - Secure in the knowledge that in the French version of "Folies Bergere" they had a picture that would do the business of half a dozen ordinary films, the Gaumont Theatre Circuit backed the production with a campaign, aided and abetted by U.A.'s publicity staff, that cost them 260,000 francs (about $17,000) in hard cash. Billboards, newspaper ads, national radio contest, tieups with all record manufacturers, window displays (for the first time!) in the internationally famous department store, Galeries Lafayette, and consistent newspaper and magazine publicity over a period of several months, all played a

contributory part in what is conceded to be the greatest exploitation campaign in the history of French show business. That the picture fully justified this tremendous support is proven by the fact that it has already grossed more than $250,000 during its run at the Colisee, Rex and Gaumont-Palace Theatres - and it is not yet out on general release!

**********

Porto Alegre - Two items stand out in the "Kid Millions" campaign engineered here by our manager, Racine Guimaraes. One is the front-page free ad resulting from his tieup with the Federal Lottery Branch; the second is the 4-page tabloid newspaper herald on the picture. Mighty nice work, Mr. Guimaraes!

**********

Rio de Janeiro - Two-column comic cartoons were splashed across the front pages of three important papers every day for two weeks before the opening of "Kid Millions" at the Rex Theatre, featuring a play on the words forming the picture's title, in Portuguese "Abafando a Banca," literally, "Breaking the Bank." Cartoons were well done by a Brazilian, Martiniano, whose drawings are widely recognized, and were over and above straight advertising. A timely note was given many of the drawings by the injection of a spot news angle. For instance, a paper using wire-news reports on the Carnera-Louis fight was handed the same day a cartoon showing ringside ready for the gong, second and spectators aghast as one of the pugs leaps the ropes and canters down the aisle. Catchline explained that the fight can wait while he has a look at Eddie Cantor. Another showed a caricature of Brazil's foreign minister on a boat coming back from peace negotiations for the Chaco War, hoping he's still in time to see the film. Cartoons were made as ludicrous as possible with a variety of popular settings. Simultaneously in other papers appeared copy featuring an isolated scene from the film with the original gag printed below. All in all, an unusually effective campaign that is a testimonial to the ingenuity of Ricky Baez, general manager in Brazil.

**********

Sydney - Just in time to be included in this issue comes news of the grand Mickey Mouse birthday campaign put over by Cecil Marks's boys "down under" under the direction of Bill Lyons, publicity head. The entire Australian press, including trade and fan magazines, heralded the event with special stories and pictorial displays. Many congratulatory wires were received from exhibitors throughout the country, which were fully capitalized in the tradepapers. Retail stores tied in with window displays of Mickey Mouse merchandise. Local theatre ads carried a line of congratulations to Mickey - first time theatres have given space to such an event. Every available Mickey and Silly was booked during the week. Leading theatres played all-Disney shows, which in some cases marked the third and fourth repeat booking. Birthday parties sponsored by exhibitors, featured many of the local celebrations. In fact, the entire campaign

established a new "high" in box office receipts, press and exhibitor cooperation, and all around good will. Mr. Marks has a right to be proud of the magnificent showing his territory made in celebrating Mickey's 7th anniversary. And we are going to tell him so when he arrives in New York!

**********

Tokyo - A.A. Lowe, manager in Japan, pops up with an original idea in booklets which he compiled. And "compiled" is the word, because the booklet consists almost entirely of U.A. ads that appeared in national Japanese magazines. By using the same cuts and having one of the magazines set them up and bind them, Mr. Lowe was able to get 500 booklets at little cost, which he mailed to exhibitors throughout the country. The booklet had all the value of an announcement book, and at the same time gave exhibitors a good idea how to advertise the pictures. Okay, Mr. Lowe!

**********

Warsaw - If movie fans here are exploitation-conscious, the credit is due our distributor, Mr. Fleminger, and his publicity aide, Miss J. Rotwandowna. They don't let a U.A. release go by without giving it their fullest support. Very often the show they put on outside the theatre rivals the one inside! Their campaign on "Folies Bergere," for example, capitalizing the Chevalier smile, straw hat and songs, was so good that the picture played seven weeks. On "The Scarlet Pimpernel" their street ballyhoo consisted of a man and woman dressed in correct period costumes riding around in a magnificent coach drawn by two white horses. The picture, which was retitled "The Scarlet Flower," since pimpernels are unknown here, prompted the distribution of 1,000 scarlet carnations, appropriately labeled, to society women in all the smart restaurants. Incidentally, premiere of the film was a high-hat affair, with the British Ambassador, Sir Howard Kennard, and his entire staff in attendance. On "Sanders of the River" they cleverly tied up the film with current events in Ethiopia. The theatre was decorated in jungle style. Songs were plugged over the radio. And for an outdoor stunt they hired a street car and converted it into an African battlefield, with European soldiers on one side, African warriors on the other, the whole business artificially lighted and looking very realistic. That's what we call showmanship with a capital "S".

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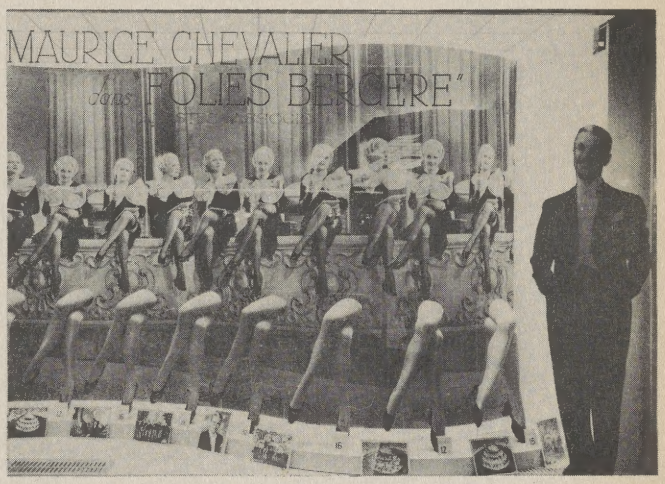
Zagreb - A catalogue with perforated pages has proved to be a highly effective sales device for the Croatia Theatre here. Worked out by Haas Kleinlein, United Artists distributor, in collaboration with the theatre management, the prospectus carries full-page ads of forthcoming U.A. productions, and instructions for patrons to tear out a page and bring it to the box office when the corresponding film is in. Tear-sheet from catalogue gets the patron a 20-25% knockoff on tickets. Entire town was covered by door-to-door distribution of the catalogue, and film-going population reported completely sold on the proposition.

# SHOWMANSHIP IN REVIEW

SWELL LOBBY BOARD IN MANILA

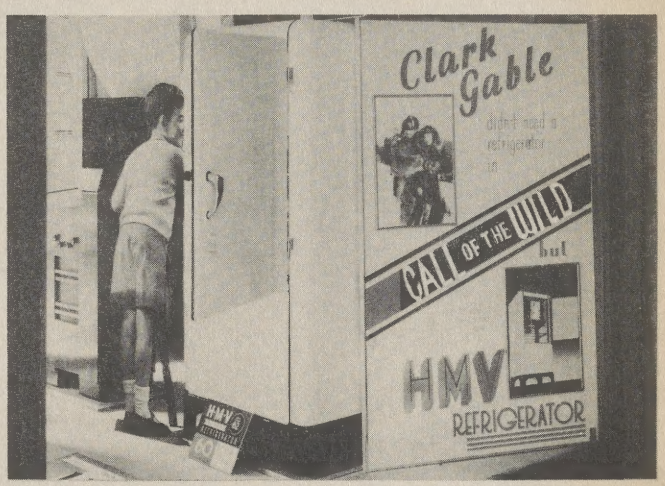



WINDOW THAT STOPPED EM IN PARIS

BOOSTING EDDIE CANTOR IN HONGKONG

CANTOR BALLYHOO IN SAO PAULO

INGENIOUS COUNTER SETUP IN LONDON




REFRIGERATOR TIE-UP IN LONDON

(TOP) BLACK VELVET BACKING AND WAND-BULB LIGHTING AT THE TOP GIVE THIS LOBBY BOARD FROM THE IDEAL THEATER, MANILA, A "CLASS" EFFECT. MICKEY MOUSE GETS 20 PERCENT OF DISPLAY, WHICH IS GOOD SHOWMANSHIP. (MIDDLE) DAZZLING LIGHTING EFFECTS AND A GENEROUS USE OF 8 X 10 STILLS FEATURES THIS FRONT WHICH PLUGS "KID MILLIONS" AT THE KING'S THEATER, HONGKONG. (BOTTOM) THE LONDON PAVILION AND WOOLWORTH'S STORE CO-OPERATED FOR THIS TOOTHBRUSH DISPLAY ON "CALL OF THE WILD." COPY RELATES TO THE VALUE OF "GOOD TEETH."

(TOP) THE GALERIES LAFAYETTE, LARGEST DEPARTMENT STORE IN PARIS FEATURED THIS NIFTY WINDOW FLASH ON "FOLIES BERGERE." STILLS FROM THE PRODUCTION ARE IN THE FOREFRONT OF THE DISPLAY. (MIDDLE) A PAPIER-MACHE HEAD OF EDDIE CANTOR FEATURED THIS "KID MILLIONS" FLOAT STAGED IN CO-OPERATION WITH THE PARAMOUNT AND BABYLONIA THEATERS IN SAO PAULO. (BOTTOM) ANOTHER SCOOP FOR THE LONDON PAVILION WAS THE WINDOW DISPLAY TIE-UP WITH AN ELECTRICAL-FURNISHINGS STORE. COPY TIED UP WITH FRIGIDITY IN THE FAR NORTH AND IN THE

# OVERSEAS MERCHANDISING

BELOW, ONE OF 75 SIGN BOARDS ON "LES MISERABLES" WHICH WERE PLANTED IN THE SANDS OF KAMAKURA BEACH, NEAR TOKYO. AT BOTTOM, ONE OF FIVE WINDOWS ARRANGED IN CO-OPERATION WITH THE WOOLWORTH COMPANY OF LONDON IN WHICH THE BEAUTY OF MERLE OBERON AND AN EYE-CATCHING ARRAY OF COSMETICS ARE UNITED TO SELL INTEREST IN "THE DARK ANGEL" AT THE LEICESTER SQUARE THEATER. CATCH-LINE READS: "COSMETICS FOR DARK ANGELS INSPIRED BY MERLE OBERON IN 'THE DARK ANGEL'." RIGHT, READING FROM TOP TO BOTTOM; STOCKHOLM --TWO FEATURES PLUGGED AT ONE TIME IN A PHONOGRAPH AND PHONOGRAPH-RECORD SHOP --A FINE ADVANCE AND CURRENT TIE-UP FOR "BOSAMBO" AND "FOLIES BERGERE". MADRID -- A SMART IDEA, WELL-PRESENTED FOR THE LOBBY OF THE CAPITOL DURING THE RUN OF "TRANSATLANTIC MERRY-GO-ROUND". BUENOS AIRES - A HAIR-DRESSING SHOP UNITES THE IDEAS OF ART AND BEAUTY WITH LUXURIOUSLY-MOUNTED STILLS FROM "ESCAPE ME NEVER" STARRING ELISABETH BERGNER AT THE MONUMENTAL CINE. LONDON -- THIS FASHION WINDOW AT PELLIERS IN FASHIONABLE BOND STREET IS BASED ON STYLE PHOTOS FROM "THE DARK ANGEL" ARRANGED IN SYMMETRICAL LINE-UP, WITH LIBERAL PLUG FOR THE PICTURE.

DOUBLE FEATURE DISPLAY IN STOCKHOLM

STRIKING LOBBY DRESS-UP IN MADRID

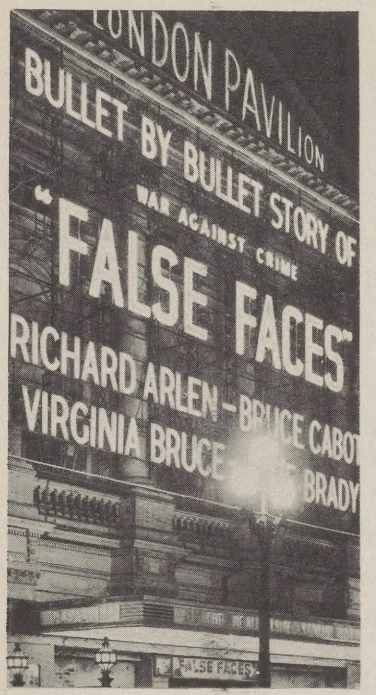
SIGN BOARD IN TOKYO

WELL-PLANNED WINDOW IN BUENOS AIRES

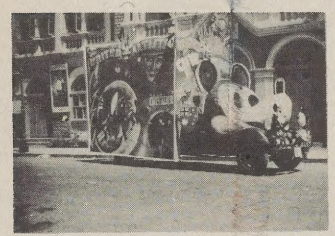
COSMETICS WINDOW TIE-UP IN LONDON

EXCELLENT FASHION WINDOW IN LONDON

# WORLD-WIDE EXPLOITATION



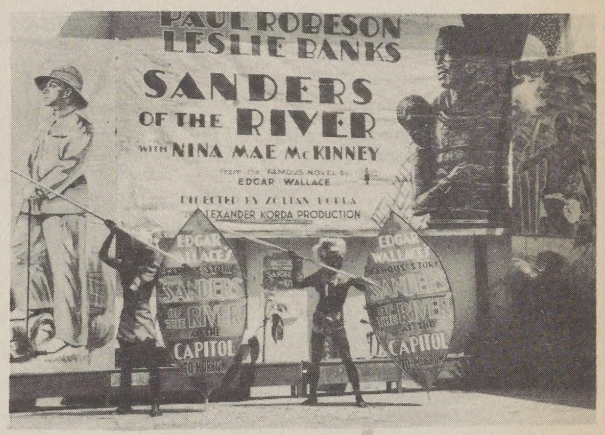

LUMINOUS FRONT



MICKEY TRUCK GAG

CANTOR BALLYHOO

HERE ARE SOME EXCELLENT EXAMPLES OF THE FINE EXPLOITATION WORK BEING PUT OVER NEAR AND FAR BY U. A. EXPLOITEERS. (TOP LEFT) ELECTRICAL LETTERING 12 FEET HIGH FEATURED THIS BRILLIANT DISPLAY ON THE FRONT OF THE LONDON PAVILION DURING THE RUN OF "FALSE FACES" ("LET 'EM HAVE IT"). IN ADDITION, THE ENTIRE FRONT OF THE THEATER WAS TEMPORARILY "MADE UP" TO LOOK LIKE THE WALLS AND WINDOWS OF A BUILDING THAT HAD LATELY BEEN SPLATTERED AND SPLINTERED BY MACHINE-GUN BULLETS. (MIDDLE LEFT) AN INSTITUTIONAL DEVICE OF GREAT VALUE IS THIS BALLYHOO TRUCK USED BY OUR BOMBAY OFFICE. THE ENTIRE FRONT IS COVERED BY A MASSIVE HEAD OF MICKEY MOUSE. THE FOUR SIDES OF THE TRUCK CONTAIN COLORFUL POSTERS ON FORTHCOMING U.A. RELEASES. (BOTTOM LEFT) THIS GROTESQUE HEAD OF EDDIE CANTOR WORN BY A THEATER EMPLOYE IN THE STREETS CREATED WIDESPREAD INTEREST THROUGHOUT ROSARIO, ARGENTINA, DURING THE LOCAL RUN OF "KID MILLIONS". (TOP RIGHT) "SANDERS OF THE RIVER" GOT A GREAT PLAY AT THE CAPITOL THEATER, SINGAPORE. IN ADDITION TO THE GIGANTIC POSTERS, TWO MEN EQUIPPED WITH CONGO PARAPHERNALIA ADDED THE REALISTIC TOUCH. (BOTTOM RIGHT) CASHING IN ON THE TRADITIONAL POLISH COSTUME ANGLE, THIS WINDOW DISPLAY IN A LONDON TOURISTS' AGENCY WAS AN INTEREST-PROVOKING PLUG FOR "THE WEDDING NIGHT".




EXCITING FRONT FOR "SANDERS"

TIE-UP WITH TOURISTS AGENCY

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